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**A CATALOGUE  
OF  
PICTURES AND MINIATURES  
AT CORNBURY  
AND 11 BERKELEY SQUARE**

**JANUARY 1915,**

**COMPILED BY**

**V. J. W.**

*[Vernon J. Watney]*

**OXFORD: HORACE HART  
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\* = O. W. WAYNEY DEED. sale, Xmas  
Ø = do. do. 7 July, 1967

## PICTURES

1                      CONSTABLE, JOHN (1776-1837).                      *English.*

DEEDHAM VALE.

Formerly in the collection of Mr. Thomas Woolner.  
Bought in 1892.

2                      ROMNEY, GEORGE (1734-1802).                      *English.*

BOY AND DOG.

From the collection of Sir J. C. Robinson.

3                      VAN DER DOES, SIMON (1653-1717).                      *Dutch.*

(PUPIL OF ADRIAEN VAN DE VELDE.)

MORNING.

Bought at Christie's, 13 May, 1893.

Signed and dated 1710.

35 in. by 41½ in.

4                      VAN DER DOES, SIMON (1653-1717).                      *Dutch.*

(PUPIL OF ADRIAEN VAN DE VELDE.)

EVENING.

Bought at Christie's, 13 May, 1893.

35 in. by 41½ in.

5                      MORLAND, GEORGE (1763-1804).                      *English.*

A FARMYARD, WITH PEASANT, HORSES, AND PIGS.

Bought at Christie's, 13 May, 1893.

27¼ in. by 35½ in.

Ø hat

# 6 REYNOLDS, SIR JOSHUA (1723-1792). *English.*

## PORTRAIT OF COUNTESS WALDEGRAVE.

The late Mr. George Waldegrave Leslie said that it is the portrait of Lady Elizabeth Leveson-Gower (b. 1724, m. 1751, d. 1784), fifth daughter of John, 1st Earl Gower; sister to Granville, 1st Marquis of Stafford; and wife of John, 3rd Earl Waldegrave.

Sir Frederic Burton said of it, 'It is a lovely one; one of Sir Joshua's early paintings'.

Bought at Lord Revelstoke's sale, 3 June, 1893.

# 7 BERCHEM, NICOLAAS (1620-1683). *Dutch.*

## CATTLE PASSING A FORD.

Described in Smith's *Catalogue Raisonné*, supplement, page 603, No. 32:

'The scene exhibits a mountainous country, under the appearance of evening. Two herdsmen with cattle are passing a river which divides the country; of these, the nearest to the spectator is a peasant wearing a sheepskin jacket, seen in a hinder view, on a bay horse, with a long pole in his hands. On his left is a red cow or ox, and in advance of him are three cows, two goats, and a sheep passing through the stream; and two others of the herd have reached the opposite bank, and are entering a pass in the mountains; the other herdsman is passing a fordable part of the river with four cows; and the scene here is bounded by rocks covered by a few bushes, beyond which rises majestically a lofty blue mountain. On the opposite side the eye looks over a valley partially obscured by the mists of the evening. Painted in a fine free style.'

Imported in 1838 by Messrs. Smith.

Exhibited at the Art Treasures Exhibition, 1857.

From the collection of Mr. E. Forster of Clewer, Windsor, 1876.

Bought at Christie's, 10 June, 1893, from the executors of the late Mr. George Field.

14½ in. by 21 in.

KdG.  
444

3 June ( )



**8** CUYP, AELBERT (1605-1691). *Dutch.*

A LANDSCAPE, WITH A PEASANT AND TWO COWS STANDING UNDER A TREE ON THE LEFT, AND TWO OTHERS LYING DOWN ON THE RIGHT.

Described in De Groot's *Catalogue of Dutch Painters*; vol. ii, page 65, No. 191 :

‘A Herdsman with Cows in a Pasture.—A young man with a stick on his right shoulder stands with his back to the spectator, under a tree on the left. Near him to the right stands a red ox (or young cow) with a white head, turned to the left but looking at the spectator. Behind it is a dark grey animal in profile to the right. In the immediate foreground lies a red and white spotted cow, looking to the right. Behind it is another dark grey cow, with its tail towards the spectator; its left horn turns down, its right horn upwards.’

From the collection of Mr. Jeremiah Harman, 1844.

From the collection of Mr. James Baker, 1855.

From the collection of the Right Hon. G. A. F. Cavendish-Bentinck, 1891.

Exhibited at Burlington House, 1872.

On panel. 16 in. by  $12\frac{1}{4}$  in.

**9** VAN DER NEER, AERT (1603-1677). *Dutch.*

A WOODY RIVER SCENE.

$15\frac{1}{4}$  in. by  $14\frac{3}{4}$  in.

**10** CONSTABLE, JOHN (1776-1837). *English.*

LANDSCAPE, UNFINISHED.

Bought from Mr. E. Mathew Hale, 1893.

$7\frac{3}{4}$  in. by  $11\frac{3}{4}$  in.

**11** STARK, JAMES (1794-1859). *English.*

LANDSCAPE, AND FOUR COWS AND A CALF.

$14\frac{1}{4}$  in. by  $11\frac{1}{4}$  in.

**12 TENIERS, DAVID (1610-1694) (THE YOUNGER). *Flemish.*****THE INDUSTRIOUS HOUSEWIFE.**

Bought at the Hague, about 1863.

Bought from Mr. George Donaldson, 1893.

16 in. by 12 $\frac{1}{4}$  in.**13 PONTORMO, JACOPO DA (1494-1556). *Italian; Florence.*****THE VIRGIN AND CHILD, WITH FOUR FIGURES IN RIGHT TOP CORNER.**

Other versions of this picture are :

- (1) In the Pinakothek at Munich [No. 1090].
- (2) In the old refectory at the Convent of Sant' Onofrio (removed there from the Galleria Feroni), via Faenza, Florence.
- (3) At Hampton Court [No. 77-193].
- (4) In the collection of Sir Frederick Cook, 22 St. Paul's Churchyard [No. 42].
- (5) In the Boston Museum, ascribed to Alessandro Allori, and bearing the date 1561.
- (6) In a private collection at Berlin.

**14 BOTTICELLI, SANDRO (1447-1510). *Italian; Florence.*****WEDDING FEAST, from the story of Nastagio degli Onesti, in Boccaccio's *Decameron*.**

Mentioned by Vasari: 'In the Casa Pucci, likewise, Sandro painted Boccaccio's Novella of Nastagio degli Onesti, in four compartments; the figures are small, but the work is very graceful and beautiful.'

NOTE. 'These pictures are still preserved in Casa Pucci. Ed. Flor., 1846-1849.' Vol. ii, page 233. Mrs. Foster's Edition.

Mentioned in Herbert P. Horne's *Sandro Botticelli* (London, 1908):

'The arms which Botticelli introduced into the third and [this, the fourth and] last [of the] panels of the series, show that these pictures must have been painted to celebrate the marriage of one of the Pucci with a lady of the Bini family.'

‘According to an elementary law of Italian, as well as of English, heraldry, when the arms of a husband and a wife are impaled, the arms of the husband are invariably blasoned on the dexter side of the shield, and those of the wife on the sinister side. That the bridegroom was a Pucci, and not a Bini, is further shown by the single shield of the Pucci which occurs on both panels.

‘These pictures were, no doubt, painted to celebrate the marriage of Giannozzo Pucci with his second wife, Lucrezia, the daughter of Piero di Giovanni Bini, in 1483.

‘The arms of the Medici were doubtlessly introduced into these pictures, in compliment to the chief citizen of the Florentine Republic; for the family of the Pucci, as Jacopo Nardi records, had always been “molto affezionata e devota alla grandezza de’ Medici”.

‘These pictures remained in the possession of the Pucci family, in their palace in the Via de’ Pucci, until 1868, when they were sold “to an English gentleman”. This was Mr. Alexander Barker of London.’

From the collection of Mr. Alexander Barker, June 1879.

From the collection of Mr. Frederick R. Leyland, May 1892; when it was bought (with the three other pictures of the series, which were resold to M. Spiridon of Paris) by M. Aynard (Député du Rhône), and by him resold to Mr. George Donaldson, from whom it was bought by Mr. Vernon J. Watney in 1894.

Exhibited at the 11th Exhibition of Old Masters at Burlington House in 1880, and at the Exhibition of Early Italian Art at the New Gallery in 1893-4.

Panel, 32 in. by 55 in.

**15 TER BORCH, GERARD (1617-1681). (SCHOOL OF.)**

*Dutch.*

A LADY AT HER TOILET IN RED JACKET; MAID IN BROWN.

Bought at Christie’s, Feb. 1894.

13½ in. by 12½ in.

**16 DELLA VECCHIA, PIETRO (1605-1678). (SCHOOL OF.)**

*Italian; Venice.*

PORTRAIT OF A WOMAN AND BOY.

17 SANTVOORT, DIRK VAN (1610-1680). *Dutch.*

PORTRAITS OF A MAN, WOMAN, AND BOY.

30 in. by 41 $\frac{3}{4}$  in.

18 VAN DYCK, ANTHONIS (1599-1641) (AFTER). *Flemish.*

PORTRAIT OF SPINOLA (1569-1630).

(Compare the portrait of Spinola, in grisaille, by Van Dyck, in the collection of the Duke of Buccleugh, exhibited at Burlington House, January 1900, No. 154 in the catalogue.)

48 in. by 36 in.

19 HEERE, LUCAS DE (1534-1584). (SCHOOL OF.)

*Flemish.*

PORTRAIT, SAID TO BE OF A DAUGHTER OF SIR ROGER MARTIN, LORD  
MAYOR OF LONDON, 1568.

He married twice, and, by his second wife, Elizabeth, daughter of  
William Castelin, he had three daughters, Mary, Jane, and Anne.

Inscribed 'Aetatis suae 15; anno dñi 1573', and a complicated  
coat-of-arms on a lozenge-shaped shield.

*lot 75. illus. lot 50  
York Art  
Gallery*

20 VAN DER NEER, EGLON HENDRIK (1643-1703).

*Dutch.*

A LADY PLAYING THE LUTE.

Described in De Groot's *Catalogue of Dutch Painters*, vol. v,  
page 495, No. 84:

'A Lady playing the lute. Sm. 27.—A young lady, dressed  
in a grey silk bodice and a red satin skirt, and seen almost in  
full face, sits at a window, playing the lute. A Turkey carpet is

thrown over the window-sill. At the back is a half-opened door.  
A good picture.

An exquisitely finished picture. (Sm.)

Signed in full, and dated 1674; panel  $9\frac{1}{2}$  in. by  $7\frac{1}{2}$  in.

In the possession of Jacques de Roore, The Hague.

Sold by him to W. Lorimer, The Hague, according to his store-room catalogue of December 1754, No. 201. The sale must have taken place before 1752, when the picture was in Lorimer's possession (Hoet. ii. 433).

*Sales*.—W. Lorimer, The Hague, July 4, 1763 (Terw. 326), No. 197.

Amsterdam, May 8, 1769, No. 55.

Verstrink, Amsterdam, May 19, 1779, No. 113.

In the collection of John Slater, London, 1833 (Sm.).

*Sale*.—E. W. Lake, London, 1845. See Art Sales.

In the possession of the dealer J. Smith, who bought it from G. Pennell in 1849, and sold it to J. Dorington.

Given by J. Dorington in exchange to Adrian Hope, 1860.

*Sale*.—Adrian Hope, London, July 30, 1894, No. 48 (G. Donaldson).'

Bought from Mr. George Donaldson, 1894.

## 21 ALMA TADEMA (LAURA), LADY (1852-1909).

*English.*

MOTHER AND CHILD.

Exhibited in the New Gallery, 1894.

## 22 BOTTICELLI, SANDRO (1447-1510). *Italian; Florence.*

THE VIRGIN, CHILD, AND ST. JOHN.

From the collection of M. de Bammerville, 1854.

„ „ Mr. A. Barker, 1879.

„ „ Mr. J. Osmaston.

„ „ Mr. F. R. Leyland, 1892.

Exhibited at Burlington House, 1879.



23

HALS, FRANS (1584-1666).

Dutch.

PORTRAIT OF PIETER JACOBSZ OLYCAN.

Described in De Groot's *Catalogue of Dutch Painters* (1910), vol. iii, page 64, No. 210:

'Pieter Jacobsz Olycan (1572-1658), Burgomaster of Haarlem, and father of Jacob Pietersz Olycan. M. 60.—Half-length; life size.

An old man, turned three-quarters right, looks at the spectator. His left hand is thrust into his doublet, leaving only the thumb and wrist visible; the right hand is not shown. He has grey hair, and a grey moustache and pointed beard. He wears a black costume trimmed with fur, a white ruff, and apparently a white wristband on the left arm. The name of the sitter is known from an inscription on the back and from the coat-of-arms which was painted out.

Panel, 26½ in. by 22½ in.

Moes, *Iconographia Batava*, No. 5540, 1, mentions a portrait of this man by F. Hals in the collection of Arthur Sanderson, Edinburgh.

Exhibited at the Guildhall, London, 1906, No. 81.

Mentioned in the inventory of his daughter Geertruyd Olycan, widow of Jacob Benningh, Haarlem, Nov. 11, 1666—noted by A. Bredius.

In the possession of Sir G. Donaldson, London.

In the collection of Vernon Watney, Cornbury Park, Charlbury, Oxfordshire.

Illustrated, plate 128, in *Frans Hals, his Life and Work*, by Wilhelm von Bode (1914).

24

HALS, FRANS (1584-1666).

Dutch.

PORTRAIT OF MARIA CLAESDR. VOOGT.

Described in De Groot's *Catalogue of Dutch Painters* (1910), vol. iii, page 64, No. 211:

'MARIA CLAESDR. VOOGT (1577-1644), wife of Pieter Jacobsz Olycan, and mother of Jacob Pietersz Olycan. M. 61.—Half-length. She is seen almost in full face, but slightly turned to

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F. H. Leonard Koetsier

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the left, and looks at the spectator. Her right hand, holding a metal-covered book, is only half visible; the left hand is not shown. She wears a white cap, a ruff, and a black silk dress with a fur-trimmed cloak. The name of the sitter is known from an inscription on the back and from the coat-of-arms.' [Pendant to 210.]

Panel,  $26\frac{1}{2}$  in. by  $22\frac{1}{2}$  in.

Exhibited at the Guildhall, London, 1906, No. 86.

Mentioned in the inventory of her daughter Geertruyd Olycan, widow of Jacob Benningh, Haarlem, November 11, 1666 —noted by A. Bredius.

In the possession of Sir G. Donaldson, London.

In the collection of Vernon Watney, Cornbury Park, Charlbury, Oxfordshire.'

Moes, *Iconographia Batava*, No. 8653, 2, mentions a portrait of this woman in the collection of Arthur Sanderson, Edinburgh.

Illustrated, plate 128, in *Frans Hals, his Life and Work*, by Wilhelm von Bode (1914).

There is another portrait of the same lady in the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1907 catalogue, No. 1088.

25 TINTORETTO, JACOPO ROBUSTI, CALLED IL.  
(1512-1594.) *Italian; Venice.*  
THE EMPRESS OF THE ADRIATIC CROWNING THE LION OF ST. MARK.

**26** SANTA CROCE, GIROLAMO DA (1500-1560?).  
(SCHOOL OF.) *Italian; Venice.*

## PORTRAIT OF A MAN.

From the palace and collection of the Countess Morosini at Venice.

**27** UNKNOWN (17th century). *Dutch.*

A WOMAN AT A WINDOW WITH FISH.

10½ in. by 9 in.

- 28 VAN OS, JAN (1744-1808). *Dutch.*

FLOWERS IN RED VASE, AND A BIRD'S NEST WITH EGGS, ON MARBLE SLAB.

Signed, 'J. Van Os fecit.'

23½ in. by 27½ in.

- 29 CANALETTO, ANTONIO CANALE, CALLED  
(1697-1768). *Italian; Venice.*

SCENE ON THE CANAL REGGIO, VENICE.

From Lord Carlisle's collection at Castle Howard, 1895.

- 30 DOSSO DOSSI, GIOVANNI DOSSI, CALLED  
(1479?-1542). *Italian; Ferrara.*

PORTRAIT OF A LADY WRITING.

The writing is: LAV. PISF

ANNOR

XX

MDXXV.

38 in. by 31¾ in.

- 31 UNKNOWN (16th century). *Italian.*

PORTRAIT. RED CAP.

- 32 FRANCA, GIACOMO RAIBOLINI, CALLED  
(1484-1557). *Italian; Bologna.*

PORTRAIT OF (ERCOLE?) BENTIVOGLIO.

- 33 CLOUET, FRANÇOIS (1516-1573). *French.*

PORTRAIT OF JEANNE (daughter of Anne de Montmorency, Constable of France, and of his wife, Madeleine de Savoie), wife of Louis, 1st Duc de la Trémoille, and grandmother of Charlotte de la Trémoille, wife of James Stanley, 7th Earl of Derby. Married 1564. Died 1596.

Exhibited at Burlington House, 1908.

13 in. by 9 in.



34 CARAVAGGIO, MICHEL ANGELO AMERIGHI, CALLED  
(1569-1609.) *Italian; Rome.*

ST. CECILIA AND CHERUBS.

35 in. by 41 in.

'Anon' *Kies.* 29.3.1974(7) *illu.*

35 UNKNOWN (16th century). *English.*

PORTRAIT OF SIR THOMAS SEYMOUR, of Sudeley Castle, co. Gloucester;  
Lord Seymour of Sudeley; younger brother of the Protector  
Somerset. Married Katharine Parr, the Queen Dowager. Born  
*circa* 1505. Executed 1549.

On this portrait are inscribed the following verses:

*shot 76.*  
Of person rare, strong limbes and manly shape,  
Of nature framed to sarve on sea & land,  
Of Friendship firm in good state & ill hape,  
In peace heade and in ware skill greate boulder hande,  
On horse, on fote, in perill or in playe,  
None coulde excel though many did assaye;  
A subject true to Kinge and sarvant greate,  
Frind to God's truth, enemy to rome's deceate;  
Sumptuose abroad for honour of the lande,  
Temperate at home, yet keapte greate state,  
And gave more mouthes more meate  
Than some advanst one higher steps to stand.  
Yet against nature, reason, and just lawes  
His bloud was spilt justless without just cause.

From Condover Hall, 1897.

Panel, 20 in. by 16½ in.

36 UNKNOWN (16th century). *Italian.*

SMALL PORTRAIT; MAN WITH BEARD. Green background.

37 CARIANI, GIOVANNI BUSI, CALLED  
(1480-1544). *Italian; Venice.*

PORTRAIT OF FEMALE SAINT (Mary Magdalen?).

Signed: IOANNES CARIANVS

BERGOMEVS P.

## 38 HONDEKOETER?, MELCHIOR (1636-1695).

(SCHOOL OF.)

*Dutch.*

PICTURE OF BIRDS, MOSTLY DUCKS. Architectural background.

44 in. by 35 in.

## 39 STRETES, GUILLIM (styled the King's painter in 1553).

*German.*

PORTRAIT OF EDWARD VI. Full length.

*Oct 69, illus. q.v.*

Panel. 62 in. by 35 in.

*Ex. Marlborough colln.*

## 40 GRAHAM, T. (1897).

*Scotch.*

ROBINSON CRUSOE IN CAPTIVITY.

Exhibited in the Royal Academy, and in 1897 at the Exhibition of the Society of Scottish Artists in Edinburgh.

## 41 FIORENZO DI LORENZO (1472-1521).

*Italian; Perugia.*

A BISHOP TRAMPLING ON THE POWERS OF EVIL.

From the Condoover Hall collection (Christie's, March 1898), where it was described as by Crivelli.

46½ in. by 15¾ in.

*Oct 77.*

## 42 UNKNOWN.

*English.*

PORTRAIT OF HENRY VIII AS A BOY.

Panel. 24¾ in. by 19½ in.

## 43 BRONZINO, ANGELO DI COSIMO, CALLED

(1502-1572).

*Italian; Florence.*

PORTRAIT OF COSIMO DE' MEDICI.

44 UNKNOWN. *French.*

PORTRAIT OF A MAN IN RED WAISTCOAT. Dated 1561.

16½ in. by 11½ in.

45 BUGIARDINI, GIULIANO (1475-1554).

*Italian; Florence.*

PORTRAIT OF MICHAEL ANGELO.

From the collection of the Marchese Stufa in Florence.

See Vasari's *Lives of the Painters*.

46 BRONZINO, ANGELO DI COSIMO, CALLED (1502-1572).

*Italian; Florence.*

PORTRAIT OF A LADY OF THE HOUSE OF FRESCOBALDI, SEATED AT A TABLE  
AND HOLDING A BOOK OF MUSIC.

From the Frescobaldi collection in Florence.

In tempera on panel. 40½ in. by 31½ in.

47 ROMANINO, GIROLAMO (1485-1556). (PUPIL OF

FERRAMOLA; INFLUENCED BY GIORGIONE.) *Italian; Brescia.*

APOLLO AND MARSYAS. SIX FIGURES.

Panel. 15½ in. by 20¼ in.

48 ZENALE, MARTINI BERNARDINO, CALLED (1436-1526).

*Italian; Milan.*

HOLY FAMILY, SAINTS, AND WORSHIPPERS.

From the Palais Royal and the collection of Prince Jerome  
Napoleon.

Exhibited at the Burlington Fine Arts Club, 1898.

49 CRIVELLI, CARLO (1435-1495?). *Italian; Venice.*

VIRGIN AND CHILD.

This picture was found in Italy, about 1859, by Henry Wallis.

Panel. 12¼ in. by 9 in.

50 CUYP, AELBERT (1605-1691) (ATTRIBUTED TO). *Dutch.*

FOWLS.

25 in. by 30½ in.

## 51 NICOLA DI MAESTRO ANTONIO DE ANCONA

(15th century). *Italian; Romagna.*

This picture, painted in tempora on Panel, was bought by Mr. George Richmond, R.A., from Mr. Colnaghi of Pall Mall, who had it from Hall's Place, near Canterbury, in 1880.

It is mentioned by Dr. Waagen, in his *Treasures of Art in Great Britain*, vol. ii, page 128, as being then (1854) in the possession of Mr. Alexander Barker; where it is described as follows:

'The Virgin adoring the Child lying on her lap, while the Child is blessing the spectator [donor]. On the right St. Jerome pointing to the lion growling at the thorn in his paw, and another saint unknown to me [St. Leonard]: on the left St. John the Baptist and St. Francis. A feeling of pure devotion pervades the heads. The execution in the brownish flesh-tones is of admirable body. In the landscape and other portions the influence of Cosimo Tura of Ferrara is unmistakable. The upper portion has a gold ground. This hitherto almost unknown master has inscribed his work "Opus Nicolai M. Antonii de Ancona, MCCCCLXXII."

'Colucci (Antichità Picene, second part, on the Middle Ages) informs us that this picture, and the above-described lunette by Crivelli, were presented by the town of S. Fermo to the little village of Porto S. Giorgio on the Adriatic.'

The following note is pasted on the back of the picture:

'Giuseppi Colucci, Abate, an antiquarian writer, lived at Fermo, in Romagna, about the middle and end of the 18th century. The copy of his works, 32 vols., in the British Museum is incomplete, the passage concerning this picture being in one of the missing volumes. J. R., 20 York Street, Portman Square, Dec. 4th, 1885.'

Inscribed OPUS NICOLAI MI. ANTONII DE ANCONA, MCCCCLXXII.

72 in. by 92 in.

Bought from Mr. L. Lesser, 1899.

52 VAN ORLEY, BERNARD (1493-1560). *Flemish.*

THE ADORATION OF THE MAGI.

From the collection of the Comte de la Bernardine.

Triptych.

Centre;  $40\frac{1}{4}$  in. by  $27\frac{3}{4}$  in.

Wings;  $40\frac{1}{4}$  in. by 12 in.

53 BELLINI, GIOVANNI (1426-1516).

*Italian; Venice.*

VIRGIN AND CHILD, TWO SAINTS AND DONOR.

Signed and dated IOANNES BELLINUS,  
MCCCCCV.

This picture was bought by George, 3rd Earl of Ashburnham, who died in 1830, from Samuel Woodburn, one of the first picture dealers in London.

From the collection of Bertram, 5th Earl of Ashburnham, 1899.

Exhibited at the Royal Academy Exhibition of Works by the Old Masters, 1895.

Panel, 37 in. by  $32\frac{1}{4}$  in.

There is a 17th century drawing of this in the Ashmolean Museum, at Oxford.

54 CREDI, LORENZO DI (1459-1537).

*Italian; Florence.*

MADONNA AND CHILD.

Bought from Bardini, in Florence, 1899.

Compare No. 593 in the National Gallery, London.

Panel,  $27\frac{1}{2}$  in. by  $19\frac{1}{2}$  in.

55 UNKNOWN (15th century). *Netherlands.*

THE TEMPTATION.

Exhibited at Burlington House, 1908, when it and No. 56 were described as follows:

‘They are certainly by a Netherlander of the end of the 15th century, but by one painting in Italy and under Italian



influence. The direction is that of the Ferrarese school of the advanced Quattrocento, and that of Ercole di Roberti in particular, whose manner in certain small panels is closely recalled.' (Mr. Claude Phillips, in the *Daily Telegraph*, 4 January 1908.)

'These pictures—they are only 8 in. by 6 in.—belong to a series which is distributed over various collections. Eight are in Madrid, seven in the Royal Palace, one in a private collection; one is in the National Gallery, where it is not named, while these two at the Academy belong to Mr. Vernon Watney.' (Sir Walter Armstrong, in *The Guardian*, 8 January, 1908.)

Bought from Bardini, in Florence, 1899.

Panel,  $8\frac{1}{4}$  in. by 6 in.

**56** UNKNOWN (15th century). *Netherlands.*

THE MARRIAGE FEAST AT CANA.

Exhibited at Burlington House, 1908.

See No. 55.

Bought from Bardini, in Florence, 1899.

Panel,  $8\frac{1}{4}$  in. by 6 in.

**57** VENUSTI, MARCELLO (1515–1579).  
(STUDENT OF MICHAEL ANGELO.) *Italian; Florence.*

CHRIST AND THE WOMAN OF SAMARIA.

From the collection of Mr. W. M. de Zoete, 1899.

$17\frac{1}{2}$  in. by  $13\frac{1}{4}$  in.

**58** TITIAN, TIZIANO VECELLIO, CALLED (1477–1576)  
(ATTRIBUTED TO). *Italian; Venice.*

PORTRAIT OF AN OLD WOMAN, said to be Titian's mother, seated, looking to the left of the spectator; grey hair; hands on arms of chair.

[It has been suggested by Mr. Bernhard Berenson that this may be by Van Dyck, and painted at Genoa.]

47 in. by  $39\frac{1}{2}$  in.

## 59 SARTO, ANDREA DEL (1488-1530).

*Italian ; Florence.*

PORTRAIT OF THE PAINTER, standing at a table, on which is some fruit ; dark robe ; black three-cornered cap ; life size.

Compare the portrait of himself by Andrea Del Sarto, painted in middle age, in the Uffizi Gallery at Florence.

Painted for the Ricci Gallery, Florence.

From the collection of the Rev. J. Sanford.

From the collection of Lord Methuen at Corsham Court, Wiltshire ; (Christie's, 13 May, 1899).

Exhibited at Burlington House, 1877.

Panel, 34 in. by  $26\frac{3}{4}$  in.

60 UNKNOWN (15th century). *Italian ; Verona.*

JONATHAN AND HIS ARMOUR-BEARER SMITE THE PHILISTINES, WITHOUT TELLING SAUL.

See 1 Samuel xiv.

‘Now it came to pass upon a day, that Jonathan the son of Saul said unto the young man that bare his armour ; Come, and let us go over to the Philistines’ garrison that is on the other side. But he told not his father. . . .

‘And between the passages, by which Jonathan sought to go over unto the Philistines’ garrison, there was a sharp rock on the one side, and a sharp rock on the other side ; and the name of the one was Bozez, and the name of the other Seneh. . . .

‘And both of them discovered themselves unto the garrison of the Philistines : and the Philistines said, Behold the Hebrews come forth out of the holes where they had hid themselves. . . .

‘And Jonathan climbed upon his hands and upon his feet, and his armour-bearer after him ; and they fell before Jonathan ; and his armour-bearer slew after him. . . .

‘And the watchman of Saul in Gibeah of Benjamin looked : and, behold, the multitude melted away, and they went on beating down one another. And Saul said unto the people that were with him, Number now, and see who is gone from us. And when they had numbered, behold, Jonathan and his armour-bearer were not there.’

Panel, 17 in. by  $21\frac{1}{2}$  in.

## 61 BRUYN, BARTOLOMÄUS (1493-1556).

*German; Cologne.*

PORTRAIT OF A MAN, half-length; black three-cornered cap, long brown hair, lace shirt showing at throat; under crimson vest; brown fur round shoulders; crimson sleeves; putting gold ring on to index finger of left hand.

A similar picture is at Fonthill (Exhibited at National Loan Exhibition, Grosvenor Gallery, January 1915); and another similar picture is at Madresfield Court.

22 $\frac{1}{4}$  in. by 17 in.

## 62 UNKNOWN.

*British?*

A COURSING SCENE, TWO MEN ON HORSEBACK, THE NEARER OF THE TWO ON A WHITE HORSE.

Bought at Christie's, 29 July, 1899.

31 in. by 39 $\frac{1}{2}$  in.

## 63 UNKNOWN.

*German.*

(SCHOOL OF HOLBEIN.)

PORTRAIT, head and shoulders, of a man (two moles on right cheek) looking to the right; black cap and black robe; hands resting on closed book with clasps; dark green background.

Inscribed 'ANNO AETATIS XXVII'.

Panel, 11 $\frac{1}{4}$  in. by 8 $\frac{1}{2}$  in.

## 64 CORNEILLE DE LYON.

*French.*

(d. after 1576.)

PORTRAIT OF THE CHANCELLOR HENART.

From the collection of Bertram, 5th Earl of Ashburnham, 1899.

Panel, 6 $\frac{1}{4}$  in. by 5 $\frac{1}{4}$  in.

## 65 UNKNOWN (16th century).

*Spanish.*

HEAD OF CHRIST, SUPPORTED BY AN ANGEL.

20 $\frac{3}{4}$  in. by 22 $\frac{1}{4}$  in.



66 UNKNOWN. *Early Flemish.*

ST. VERONICA.

11 $\frac{3}{4}$  in. by 7 $\frac{3}{4}$  in.

67 RAVESTEYN, JAN VAN (1572-1660). *Dutch.*

PORTRAIT OF THE COMTE DE MÉRODE. Orange sash.

Bought in Holland, 1900.

20 $\frac{3}{4}$  in. by 27 $\frac{3}{4}$  in.

68 UNKNOWN. *French.*

'THE COUNTRY GIRL'.

17 $\frac{3}{4}$  in by 13 $\frac{1}{2}$  in.

69 UNKNOWN (15th century). *Flemish School.*

VIRGIN AND CHILD.

Exhibited at Burlington House, 1908.

10 $\frac{1}{2}$  in. by 8 in.

## 70 THE MASTER OF THE FEMALE HALF-FIGURES.

(circa 1525-1540.)

*Flemish.*

PORTRAIT OF A LADY; half-length, facing the spectator, head turned to her left; holding in her right hand a book (green silk cover, gilt-edged leaves, black and red print); turning leaves with her left hand.

Gold cup, with cover, on table in left foreground.

Black bodice, cut low and square, edged with red round neck.

White cuff on her left arm, with three black bands. Gold chain round neck.

Head-dress pale buff, with red band and band of gold plait and edging of gold beads, tightly bound across top of head.

Hair brown and crimped, two small curls.

Compare portrait, called 'La Lettre', mentioned in *La Peinture en Belgique*, by H. Fierens-Gevaert (Brussels, 1910), vol. iii ('Les Primitifs Flamands'), p. 227, as being in the collection of M. Ch.-Léon Cardon at Brussels.

Panel; 21 in. by 15 in.

71 SOMER, PAUL VAN (1576-1621). *Dutch.*

PORTRAIT OF A LADY. White ruff; embroidered front of bodice; white bows on sleeves and breast; gold chain, three rows, round neck.

Painted in an oval spandrel.

29 in. by 23 in.

*lot 62.*

72 HONTHORST, GERARD VAN (1590-1656).

*Dutch.*

PORTRAIT OF PRINCESS MARY OF ORANGE. Half-length; blue dress, cut low; string of pearls round neck, cherubim ornament with pearl drop at breast.

23 in. by 19½ in.

*lot 82.*

73 ALBERTINELLI, MARIOTTO (1474-1515).

*Italian; Florence.*

THE ANNUNCIATION. The Angel kneeling before the Virgin; The First Person of the Trinity in the sky.

From the collection of Sir J. C. Robinson.

Bought at Christie's, 19 April, 1902.

Panel; 12 in. by 10 in.

74 CIMA, GIOVANNI BATTISTA (1460-1517)

(SCHOOL OF).

*Italian; Venice.*

THE HOLY FAMILY.

Bought at Christie's, 19 April, 1902.

75 SNYDERS, FRANS (1579-1657). *Flemish.*

A CONCERT OF BIRDS; peacocks, parrots, swan, and other birds; the owl conducting.

From the collection of the Earl de Grey at Coombe Court, Surrey.

Bought at Christie's, 31 May, 1902.

66 in. by 96¾ in.

**76** UNKNOWN (16th century). *English?*

PORTRAIT OF SIR ROBERT DUDLEY, titular Duke of Northumberland and Earl of Warwick. Son of Robert Dudley, Earl of Leicester, by his second wife, Douglas Howard. b. 1573, d. 1649.

Head; black doublet, lawn ruff.

*hot 71, initials.*

From the collection of the Duke of Sutherland at Lilleshall. Christie's, 8 February, 1908.

Sir Robert Dudley's daughter, Catherine, married Sir Richard Leveson, K.B., of Lilleshall and Trentham, who adopted as his heir the son of his niece, Frances, daughter of John Leveson, and wife of Sir Thomas Gower, 2nd Bart.: namely, Sir William Leveson Gower, 4th Bart., the great-great-grandfather of George Granville Leveson-Gower, 1st Duke of Sutherland.

Panel; 17½ in. by 14 in.

**77** GUARDI, FRANCESCO (1712-1793).

*Italian; Venice.*

THE PIAZZETTA, VENICE.

**78** GUARDI, FRANCESCO (1712-1793).

*Italian; Venice.*

PIAZZA S. MARCO, VENICE.

**79** WRIGHT, JOSEPH; 'of Derby' (1734-1797).

*English.*

'A FLORAL OFFERING'.

Two girls, and a black boy.

50 in. by 39½ in.

**80** LELY, SIR PETER (1618-1680). *Dutch.*

PORTRAIT OF ANNE HYDE, DUCHESS OF YORK. b. 1637, d. 1671.

In yellow dress, with blue cloak, resting her head upon her right hand. Three-quarter length.

Bought at Christie's, 7 March, 1904, among the Townshend heirlooms from Raynham Hall, Norfolk.

49 in. by 39 in.

*hot 73.*

**81 GIROLAMO DI TIZIANO; GIROLAMO DANTE, CALLED**  
(circa 1565). *Italian; Venice.*

POMONA AND VERTUMNUS.

*lot 61.*

Small, full-length figures in a landscape: on the left Pomona, almost nude, reclining on the ground with her sickle in her right hand; her left arm round Vertumnus, who, in the likeness of an old woman, leans towards her, looking up into her face: on the right a Cupid looks round at them.

From the collection of Mr. J. Seymour Lucas, R.A.

Exhibited at Burlington House, 1904.

40 $\frac{3}{4}$  in. by 58 in.

**82 EWORTH, HANS. (In England 1545-1574.)**

*Netherlands.*

PORTRAIT OF JOAN, DAUGHTER OF WILLIAM THORNBURY, AND WIFE OF RICHARD WAKEMAN OF BECKFORD, co. Gloucester. She died 1598.

Three-quarter length, standing to dexter, hands clasped in front, rings on first and third fingers of left hand, narrow close-fitting ruff, with gold edges, and gold edges to cuffs; black dress and cap; very pale complexion.

Signed HE.

*lot 63, illus.*

Inscribed in uncials:

‘MY CHYLDHODDE PAST THAT BEWTIFIID MY FLESSHE  
AND GONNE MY YOUTH THAT GAVE ME COLOR FRESSHE  
Y AM NOW CUM TO THOS RYPE YERIS AT LAST  
THAT TELLES ME HOWE MY WANTON DAYS BE PAST  
AND THERFORE FRINDE SO TURNES THE TYME ME  
Y ONS WAS YOUNG AND NOWE AM AS YOU SEE

AETATIS XXXVI

MDLXVI’

Panel; 35 in. by 28 in.

**83 UNKNOWN (18th century).**

*English.*

PICTURE OF CORNBURY, FROM THE EAST.

22 $\frac{1}{2}$  in. by 34 in.

84 UNKNOWN (16th century). *English.*

PORTRAIT OF A MAN, three-quarter length; brown hair, beard, and moustache; plain white collar; brown doublet with gilt braid; white waistcoat and white lower sleeves; left hand holding hilt of sword. *shot 65.*

Bought at the Louis Huth sale, at Christie's, 20 May, 1905, where it was described as the portrait of Robert Dudley, Earl of Leicester.

Panel.

85 MIEREVELT, MICHAEL (1567-1641). *Dutch.*

PORTRAIT OF HENRY WRIOTHESLEY, 3RD EARL OF SOUTHAMPTON (b. 1573, d. 1624). *shot 72, illus.*

Compare No. 52 in the National Portrait Gallery.

Panel; 29 $\frac{3}{4}$  in. by 24 $\frac{1}{2}$  in.

## 86 DELLA VECCHIA, PIETRO (1605-1678).

*Italian; Venice.*

PORTRAIT OF A WARRIOR, said to be a fancy portrait of Bayard, 'le chevalier sans peur et sans reproche', who died 1524.

Bought from Sir George Donaldson, who said that he bought it from Baron Lazzaroni of Rome, and that it was supposed to have been in the Orleans collection.

See Filhol's *Galerie du Musée de France*, vol. vii, No. 503., ascribed to Palma Vecchio. *Napoleon*

46 in. by 38 $\frac{1}{2}$  in.

87 JORDAENS, JAKOB (1593-1678). *Flemish.*

PORTRAIT OF EDWARD HYDE, CHANCELLOR OF THE EXCHEQUER, AFTERWARDS EARL OF CLARENDON. *shot 74.*

From the Duke of Fife's sale of pictures from Duff House, Banff; Christie's, 7 June, 1907. *his 1798 cat., p. 23, no. 14.*

29 $\frac{1}{2}$  in. by 23 $\frac{1}{2}$  in.



**88 MIEREVELT, MICHAEL (1567-1641). (SCHOOL OF). Dutch.**

PORTRAIT OF THOMAS HOWARD, EARL OF ARUNDEL, SURREY, AND NORFOLK, K.G. (b. 1585, d. 1646), AND OF HIS WIFE ALETHEIA (daughter of Gilbert Talbot, 7th Earl of Shrewsbury), s. j. Baroness Furnival, Strange of Blackmere, and Talbot (d. 1654).

From the Duke of Fife's sale of pictures from Duff House, Banff; Christie's, 7 June, 1907.

34 in. by 48 in.

*cat 64, illus.*

*Exh. Tate Gallery, 1972.*

*Duke of Norfolk by 1973.*

**89 SOMER, PAUL VAN (1576-1621). Dutch.**

PORTRAIT OF THOMAS HOWARD, 1ST EARL OF SUFFOLK, AND 1ST LORD HOWARD DE WALDEN, K.G. (b. 1561, d. 1626)

From the Duke of Fife's sale of pictures from Duff House, Banff; Christie's, 7 June, 1907.

Panel; 30 in. 24½ in.

*cat 80.*

*His 1798 cat. p. 20, no. 16.*

**90 UNKNOWN (16th century). English?**

PORTRAIT OF FRANCES, DUCHESS OF SUFFOLK (daughter of Charles Brandon, Duke of Suffolk, and of his wife, Mary Tudor, sister of Henry VIII, Queen Dowager of France), wife of Henry Grey, Duke of Suffolk. She died 1559.

Half-length, showing hands; a gold ring on third finger of right hand, a dark ring on third finger of left hand. Red hair in small ringlets, jewelled band over back of head; face looking to spectator's right; grey blue eyes.

Black dress, decorated with white ovals. Full ruff; down front of dress a chain of jewellery; round throat a black velvet band with small pearls; bracelets of gold with small pearls.

On right sleeve a jewel on which is represented two figures and a bed. In left hand, and climbing round her arm, a snake, its mouth open towards a pink carnation on left sleeve.

Lace cuffs, on the right of which is embroidered 'MY WORD MY', and on the left 'SELVE MORI M'.

*cat 68 q.v.*

Inscribed on the top of the picture, but almost obliterated, are the words, 'Fras. ss of Suffolk, mar to Hen. Grey created D. of Suffolk and mother to Lady Jane Grey'.

[Compare No. 168 in the Catalogue of the pictures of the Earl of Radnor (1909), 'Portrait of Lady Elizabeth Seymour, wife of Sir Richard Knightley of Fawsley (1544-1602).']

Bought at Robinson & Fisher's, 2 March, 1911, in whose catalogue it was stated to have been 'originally purchased at a sale at Kingston House, Dorchester in 1837'.

Panel; 36 in. by 28½ in.

91 UNKNOWN (18th century). *English.*

PORTRAIT OF DANIEL WATNEY; d. 1761. *lot 84.*

42½ in. by 34 in.

92 UNKNOWN (18th century). *English.*

PORTRAIT OF ANNE WATNEY; d. 1766. *lot 85.*

35 in. by 27 in.

93 UNKNOWN (18th century). *English.*

PORTRAIT OF DANIEL WATNEY OF WIMBLEDON. b. 1705, d. 1780.

35 in. by 29 in. *lot 86.*

94 UNKNOWN (18th century). *English.*

PORTRAIT OF MARY, DAUGHTER OF JOSEPH ACRES, AND WIFE OF DANIEL WATNEY OF WIMBLEDON. b. 1705, m. 1730, d. 1775.

28 in. by 23½ in. *lot 87.*

95 UNKNOWN (early 19th century). *English.*

PORTRAIT OF DANIEL WATNEY, OF MITCHAM; Master of the Mercers' Company, 1816. b. 1771, d. 1831.

D 2

*lot 88 (with no 96)*

96 UNKNOWN (early 19th century). *English.*

PORTRAIT OF MARY, DAUGHTER OF JAMES GALPIN, AND WIFE OF  
DANIEL WATNEY OF MITCHAM. b. 1771, m. 1792, d. 1830.

*See note to 95.*

97 KNELLER, SIR GODFREY, BART. (1646-1723).

*Dutch.*

PORTRAIT OF JOHN CHURCHILL, MARQUESS OF BLANDFORD, b. 1690,  
d. 1703.

18½ in. by 15½ in.

*See lot 70.*

98 SARGENT, JOHN SINGER, R.A. (b. 1863).

*American.*

CRAYON DRAWING OF SIR EDWARD GREY, BART., K.G., M.P. (1913).

23½ in. by 18½ in.



## MINIATURES

### 99      HOLBEIN, HANS (1497-1543) (THE YOUNGER).

*German.*

PORTRAIT, MINIATURE, OF JANE, DAUGHTER OF SIR JOHN SEYMOUR OF WOLF HALL, SAVERNAKE; 3rd wife of Henry VIII. (b. 1509?, d. 1537).

~~Exhibited at the Exhibition illustrative of early English portraiture, Burlington Fine Arts Club, 1909, in the catalogue of which it was described as follows:~~

~~'Case B. Miniatures. 2.'~~

~~Queen Jane Seymour.~~

Bust, three-quarters to left; cloth of gold diamond-shaped hood lined with white, with heartsease pinned at left side; black veil hanging over shoulders; square-cut black damask dress with white border embroidered with gold and black; narrow folded white scarf over shoulders; fine black chain and double gold chain, from which is suspended jewel set with large pearls, round neck; round brooch, apparently representing the Majesty, or Holy Trinity, on breast; blue background, inscribed 'AN XXV'.

[It has been suggested by Scharf (*Archaeologia*, xxxix, pp. 252, 253; xl, p. 81) that the form of dating seen in this and some other portraits of this period, refers to the regnal years of King Henry VIII. The inscription on a medal of Thomas Cromwell (see Case A, No. 8) shows that this style was sometimes used for the year of the century.]

Water-colours. Diameter,  $1\frac{1}{2}$  in.

~~Believed to have been in the possession of Horace Walpole, but cannot be exactly identified in the *Description of Strawberry Hill*, or the sale catalogue.~~

*tionally believed* Said to have belonged originally to the Seymour family, and to have been given by Charles, Duke of Somerset, to his granddaughter, Elizabeth Wyndham, wife of the Right Hon. George Grenville, from whom it passed into the possession of the Duke

of Buckingham. Subsequently in the collections of Mr. Sackville Bale and Dr. Lumsden Propert.

*Archæologia*, xl, pp. 77, 81, and 88.

Loan Exhibition, South Kensington, 1862, No. 1935.

Exhibition of Portrait Miniatures, South Kensington, 1865, No. 1645.

Burlington Fine Arts Club, Exhibition of Portrait Miniatures, 1889, Case XXXIV, No. 22 A.

Closely resembles, excepting in the presence of the pendent jewel and the inscription, the miniature in the collection of the Duke of Buccleuch, included (Case C, No. 5) in the present Exhibition.

By Hans Holbein.

Lent by Mr. Vernon Watney.'

100            HONE, NATHANIEL (1717-1784).            *Irish.*

Portrait, Miniature, of a Lady, said to be 'Lady E. Wyndham', but not identified. Inscribed 'NH 1756'.

101            COOPER, SAMUEL (1609-1672).            *English.*

Portrait, Miniature, of John Milton, when blind.

From the collection of Dr. Propert.

102            MORE, SIR ANTHONY (1512-1576).            *Dutch.*

Portrait, Miniature, Oil on Slate, of Princess Elizabeth.

From the collection of Dr. Propert.

103            UNKNOWN (early 17th century).            *English ?*

Portrait, Miniature, of Lord Herbert of Chisbury (b. 1581, d. 1648).

Head and shoulders turned to spectator's right, eyes looking at spectator. Hair brown or auburn, curly over ears and at back; light moustache and imperial. Dark blue background.

Signed in gold with the figure of a man revolving on a half-wheel.

**104**                      **OLIVER, PETER (1594-1648).**                      *English.*

PORTRAIT, MINIATURE, OF AN UNKNOWN MAN. Head and shoulders turned slightly to spectator's left, eyes looking at spectator.

Hair dark, almost black, curly over ears ; pointed moustache, slight imperial, dark chin.

Lace collar, black doublet embroidered with gold. Blue background.

**105**                      **UNKNOWN (18th century).**                      *English.*

PORTRAIT, MINIATURE, OF THOMAS HERBERT, 8TH EARL OF PEMBROKE, who married (1684) Margaret, daughter of Sir Robert Sawyer of Highclere.

Bearer of the third sword at the coronation of James II (1685), and of Queen Anne (1702), and of the sword 'Curtana' at the coronation of George II (1727).    b. 1656, d. 1733.

**106**                      **UNKNOWN (17th century).**                      *English.*

PORTRAIT, MINIATURE, OF WILLIAM III.

**107**                      **CROSSE, LAWRENCE (1650-1724).**                      *English.*

PORTRAIT, MINIATURE, OF QUEEN MARY, WIFE OF WILLIAM III.

*Signed. 'L.C' in margin*



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